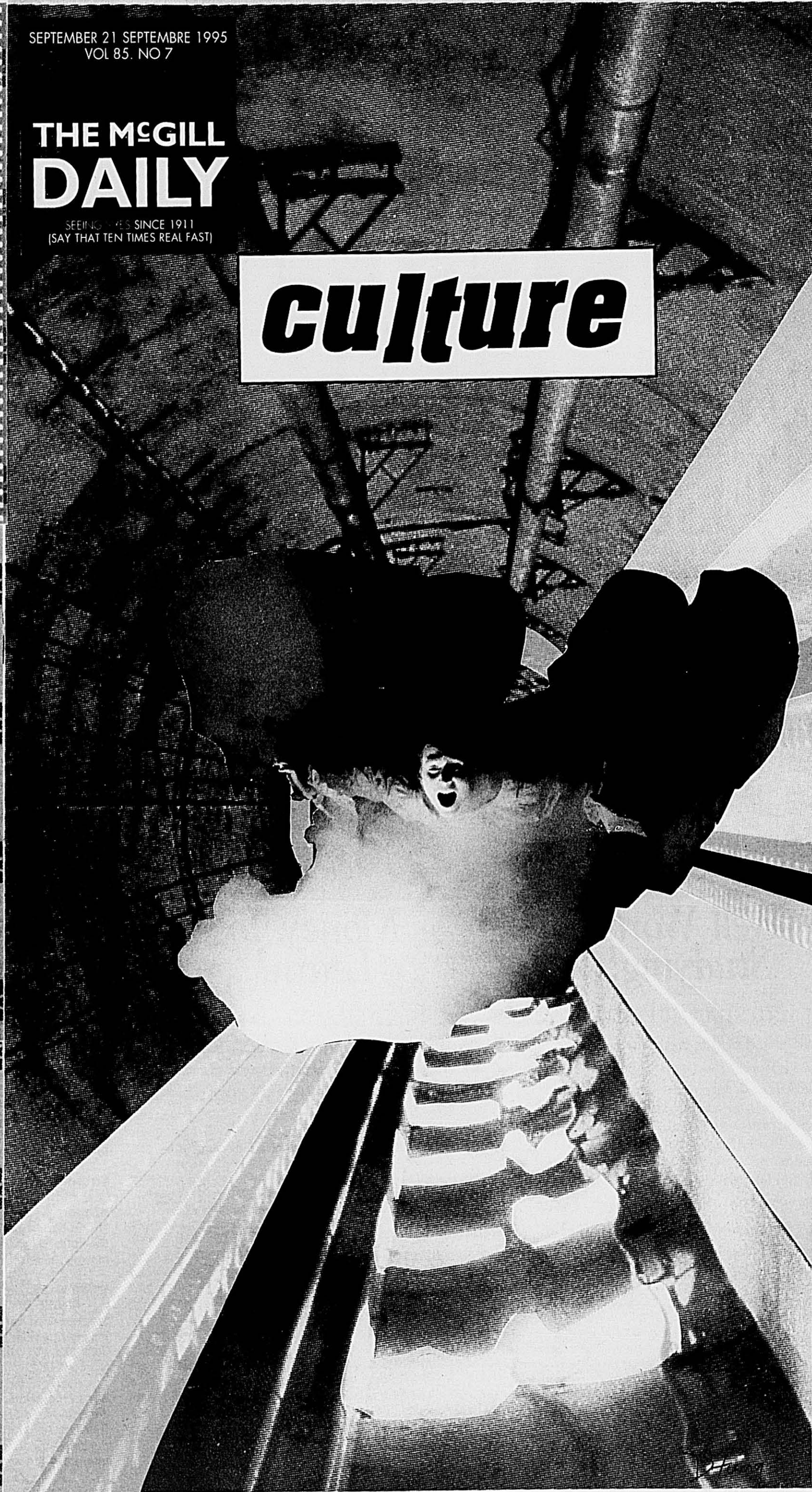


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VOL 85. NO 7

THE MCGILL DAILY

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culture



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EVENTS

Thursday, September 21

- **LGBTM's Women's Group** holds its first meeting tonight, 18h30 in Union 423.
- **The Dept. of Epidemiology and Biostatistics** presents Robyn Tamblyn on "The Goals of Epidemiological Education at McGill," 12h30 in Purvis Hall, McIntyre Med.
- **WISE and PGSS** present an informal discussion with Dr. Monique Frize, Northern Telecom/NSERC, Chair in Women in Engineering, 17h in Thompson House. Dr. Frize will speak about current issues and career planning.
- **Image Ensemble Film Society** will have their first meeting in Union 425, 19h. All those with an interest in film production are encouraged to attend.

Friday, September 22

- **Tamil Sangam** welcomes all students and staff to their annual general meeting, 18h30 at Thompson House. For more info call Rakulan at 846-4047.
- **Japan Awareness Club** invites you to a reunion potluck, 18h-21h in Union 302. Admission is \$5 or a dish, drinks will be provided. For more info call 844-5764.
- **The Dept. of Psychology** presents Michael Posner who will speak on "Brain Mechanisms of Expertise," 15h-16h in Stewart Bio.
- **LGBTM** discussion groups begin this week. Today, the Coming Out Group will meet, 17h30 at the Yellow Door. The General Group will meet at the Yellow Door at 19h.
- **McGill Iranian Students Association (MISA)** is having their general meeting, 16h in Union 310.

Tuesday, September 26

- **McGill Hong Kong Dragon Students** present "Hong Kong Food Festival" at the Three Bares today and tomorrow, 11h-16h both days.

Wednesday, September 27

- **McGill for the Ethical Treatment of Animals**, is holding its first meeting in Union B09, 17h. All welcome. Info: Marc 342-5849.
- Auditions for **Savoy Society's** production of *Ruddigore* are being held Sept 27 and 29 from (18h30 to 22h). Acting and dancing singers needed. For more info call Kevin at 286-0013.



Man lighting cigarette, Beijing, China
by Cameron Booth

SINCE 1911

THE MCGILL DAILY

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A new path towards public housing..... NDG community creates its own non-profit housing project

by Erin Prelypchan

As governments continue cutting funds to social housing in Montréal, starting on October 1 the NDG community will initiate its own housing project.

In March of this year, NDG Community Council, along with City Councilors and non-profit groups such as Telaide and Head and Hands, formed a body called Les

Habitations Communautaires de Notre-Dame-de-Grace (LHCNDG).

LHCNDG members call the organisation "a representative group that will use local expertise, resources, and labour to create adequate and affordable housing in our community."

As its first project, the LHCNDG has collaborated with Regroupement des organismes du Montréal ethnique pour le logement (ROMEL)—a tenant rights group—to establish the new 32-unit housing facility. 30 per cent of these units will be set aside for low-income or subsidised housing.

Jason Hughes, a member of the LHCNDG board, wrote that the project "shows the commitment of local individuals, using their own resources, to act crea-

tively around issues of local housing and development."

Subsidised units will be occupied by those who meet the requirements set by the province through the Habitation à Loyer Modique (HLM). The HLM have set the rents at 25 per cent of the occupant's income.

Although the response from people in need of low-income housing in NDG has been good, Hughes admitted that the lack of refrigerators and stoves in the units is deterring others. He observed that it is "a cost that many people are not able to cover themselves."

Through an acquisition programme, organisers of the LHCNDG are hoping to bid for contracts to construct other low-income housing units in the future.

However, under the provincial budget, Montréal is only slated to receive 300 new housing units this year. Whether or not the LHCNDG will acquire a proportion of these 300 units is uncertain.

In June of 1995, non-profit housing in Montréal was weakened when Mayor Pierre Bourque dissolved the Société des Habitations et de

Developpement de Montréal (SDHM), a para-municipal real estate corporation with the mandate of buying and developing land for low-income housing in the city.

Bourque dismantled the SDHM, taking low-income housing out of the jurisdiction of the municipal governments handing the responsibility to non-profit organisations.

Ken Monteith, director of Head and Hands and board member of LHCNDG, said that "This situation [the dismantling of SDHM] is certainly an unfortunate one for subsidised housing in Montréal."

The fact that governments on the federal, provincial, and municipal levels are divesting themselves of the financial and organisational responsibility for low-income housing in Montreal is one which, some feel, is a symptom of a greater problem.

"I think that what we are seeing here is the government on all levels washing its hands of its social responsibility and leaving issues such as low-income housing as the responsibility of community groups," said David Alper, director of Multi-caf, a food bank and community or-

ganisation in Côte des Neiges.

However, the LHCNDG seems to be incorporating the efforts of non-profit organisations to make up for the loss.

LHCNDG's project was funded in part by the NDG Community Council and in part by an association of federal and provincial funds. These funds made possible the renovations and a mortgage on the properties held by LHCNDG.

The co-ordinated efforts of the different groups on a project of this kind is new in Montréal. Monteith said, "I'm not sure if we can expect to see more organisations like this one in Montréal, but we can definitely expect to see LHCNDG doing more in NDG."

Erratum

The photograph for the article "Time is money: Charging for modem access to begin October 1" printed in the September 13 edition of the Daily Culture was uncredited. The photographer was Lucy Atkinson. The Daily regrets the error.

The Daily welcomes all letters under 300 words. Add your name, program, year and phone number. Anonymity can be provided; talk to an editor beforehand. We print all letters provided they are not racist, sexist, homophobic or slanderous. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.

Planet Smashers - S/T (CD)

Local ska band The Planet Smashers offers us their first full-length CD from their own STOMP label, officially released Saturday night. The CD is not ground-breakingly original but instead evokes the "third wave" ska sound- an abundance of horns and energy. Lyrically, they keep things light, poking fun at alternative culture in "Pierce Me" or getting just plain silly in "Pee In The Elevator." The songs themselves are upbeat, attempting high-energy, stompin' ska. And they almost make it- the brass section is especially impressive. But as a whole, much of it comes out sounding too subdued and singer Matt Collyer's vocals often lack oomph. I am left feeling like there is something important missing, but I'm not entirely sure what. It's definitely there when they're on stage- they're fantastic live. Though something was evi-

dently lost in the studio, I still recommend their recording if you can't catch one of their shows

-STEPH DUTRIZAC

Phycus Brainmower (CD)

Brian Damage and the boys from Phycus certainly practice what they preach. Brainmower, the first CD release from the Montreal industrialists is, for all intents and purposes, a portrait of a band in a state of deconstruction. Under the banner of Neoism, Phycus offers up an array of decaying chords and tortured cries to compel the listener to reconsider the world around them. Featuring earlier hits bred on stages in Toronto and Halifax such as "This Is The Burn" and the tongue-in-cheek "Meat Is Might," the album is essentially a retrospective work. The surreal "IMC2" and the throbbing "Endorphinate" of-

fer a fitting imbalance to the blatant challenges of "Destroy The Earth" and "Tottering Structures." If a brand-new chaos is what you seek, look no further; albums don't get much grittier than this one. Phycus is Metamucil for your brain.

(For more on Phycus, write to Terra Vox, Box 845, Station "C", Montreal, Qc., H2L 4L6)

-MICHAEL BEZUHLY

The Whereabouts - You Are Here (cassette)

According to the press kit, The Whereabouts are "radical pop monsters." Unfortunately, the only part of this statement I can agree with is the pop description. The band cops every musical cliché in the business- which I hope is not yet grounds



for the adjective 'radical.'

The tape opens with "Anyone I want," a bouncy tune that calls up the image of a group of British waif rockers. I actually like this sound, but the Whereabouts try too hard to fit the mold. With the next song, "Magic Eye," they move into a more modern Soundgarden

grunge theme. The power ballad again concentrates more on image than musicality. Plus, their harmonies are painfully out of sync. Luckily their songs are only three minutes a pop.

While there is a consistent attempt to attract alternative listeners, consistency is not much of a factor anywhere else. Until now I have been a believer in the saying that variety is the spice of life; I am now beginning to wonder. The Whereabouts seem to have a con-

test going amongst themselves to see how many bands can be imitated in each three minute song.

But if this all-too-unique combination of weak originality and skill seems up your alley, check them out September 22 at Soundgarden.

(For more on the Whereabouts, write to The Whereabouts, 3878 De Bullion, Montréal, Qc, H2W 2E1)

- ERIKA STURZENBERGER

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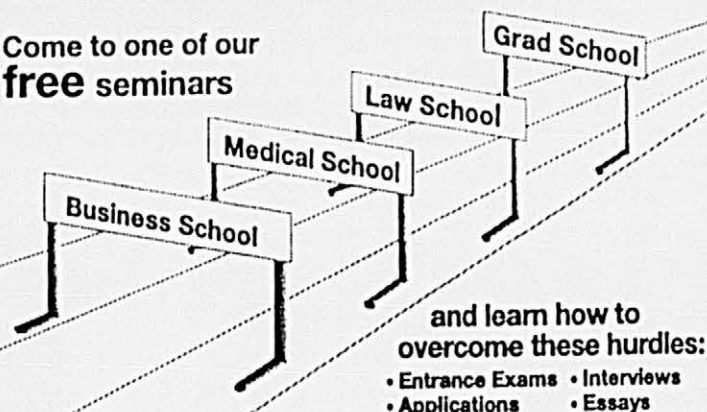
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KAPLAN

The Spiny Anteaters - Planet Mars

Side A, "Planet Mars," starts off with a spoken poetry piece over a repeating guitar figure. The speaking soon ends, but the guitar keeps on playing for a good seven minutes, before ending up in an off-kilter "locking groove" - the needle doesn't go all the way in towards the label; it stays in the same groove indefinitely, repeating the same segment of music over and over again - which means that this tune could theoretically go on forever. It's simple and repetitive, but in a good way - fine relaxation music (well, at least until it hits that "locking groove" and the time signature gets all shot to hell). Side B's "Car Crusher" is a more straightforward pop piece that clocks in at around three minutes. Actually, it's a little too straightforward and suffers from an impenetrable guitar sound and tinny mix.

This single comes with a gamut of info about the Soviet space program and is pressed on red vinyl to amaze and astound your friends.

(To get it, write to Baby Universe Records, PO Box 1335, Stn. B, Ottawa, Ont., K1P 5R4)

- COLIN SANGSTER

Goldfish

It's refreshing to hear an independent band that doesn't embrace the indie aesthetic of poor production values and deconstructed (or, as is often the case, unconstructed) musical ideas. Where their previous cassette-only release left some (like me) wanting mainly because of the lack of tightness and the muffled drumming, this single

allows dual front persons, Carrie and Vicki, to harmonise sweetly without worrying about the clarity of the instrument-



mentations. The drums and the guitars, alternately loud and gentle, wrap neatly around the bass. The songs aren't a revelation, but they certainly are appealing. However, they're missing some indefinable quality- perhaps they fail to convey a certain depth of expression- that would allow me to embrace them entirely. The single is split into two sides: Hot and Cold. The result, I'd say, is rather warm. (To get it, e-mail goldfish@pavo.concordia.ca)

- KEVIN SIU

Candywheel - j.j.'s girl is a k-mark shopper / Happy Sockmen

When I first played the Candywheel side (okay, I hate their name, but read on...), I was

going to review it as an emo-core/sludge-pop record, and I intended to say it was pretty good. Which is quite impressive, considering I had it on 33 1/3 and it was supposed to be on 45. This Peterborough band has put together some good tracks, especially the song "Trip to NYC" (where the cable is endless) and "Kiss Yer Friends." On the correct speed, the band plays some rockin' pop tunes, and both the performances and production sound good. Candywheel shows a lot of promise.

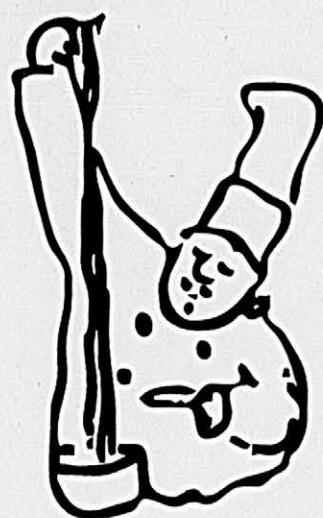
Side B's The Happy Sockmen are, ironically enough, not at all happy. They were more emocore on 33 1/3 (please, bands, put the speed on the labels), but even on 45 they're pretty upset. Like Brandon Walsh, there's a heavy Black Flag influence happening here. And - quelle surprise - they're big Harvey Keitel fans.

(This single goes for \$4. To get it, write to Candywheel at: 2545 Farmcrest Ave., Peterborough, Ont., K9L 1R8 / (705) 745-2925 (ask for Adam); Happy Sockmen: c/o Pete, 47 Hamilton Ave., Cobourg, Ont., K9A 1V9 / (905) 372-5677)

- COLIN SANGSTER

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CHOOSE YOUR OWN REALITY



by Tim Dickson

This is a crazy world we live in. Wheeled machines do our walking for us, black boxes flash scenes in full technicolour that are supposedly real life, and people like me call themselves writers yet actually only critique the works of others.

Its a technological world these days, where most products are marked with a bar code rather than the name of the craftsman.

And then there is this entity, principle, method—whoknows?—called art. Its relationship to the rest of the world is vague and mysterious and generally seems to be known only by people who still wear tweed and have strange words like B.A., M.A., and Ph.D. attached to their names.

Surrounded by Water rivets the audience at Player's Theatre

the founder of House of Chaos Productions, interprets the play as being "about not inflicting opinion on other people."

The performer, Robert van der Linden, adds that "It's about risking; it's about revelation."

Pretty intriguing stuff. The probing nature of Gurnham's script was well demonstrated at the closing Friday night. The audience engaged in excited discussions as they tried to answer the many questions that were touched upon in the play.

But for me an issue as vital as that of the self and society was this: why is it that everyone in the theatre has a front row seat? After a moment of thought I realised that the fact that there were only 16 people in the audience, had something to do with it.

shy confessor to wry satirist to the powerful "Dance Doctor," van der Linden presents his character with an intensity of emotion that riveted the audience to the seats.

VanderLinden seems strangely alive on the stage; his eyes sweeping the room, drawing each member of the audience into his new world. His movements on stage are sure and determined, and his natural athleticism is obvious during the mad whirling of the Dance Doctor.

It is not just the admirable efforts of van der Linden that bring Gurnham's hero to life, however. The intimacy of the Player's Theatre and the set design allows the audience to receive the play's full impact.

The set includes carvings and masks, designed by Xenia

every step of the way, creatively translating his words into live actions. The issues of the play shine through: creativity within a formalised society, the role of the individual within the collective, and the link, if any, between art and production.

Sweetin, reflecting on Gurnham's motivations for his script, urges: "don't let other people choose your reality for

you; go out and get it yourself." And hey, while you're out there, pick up a pair of tickets to *Surrounded By Water*—there are still plenty of seats left.

Surrounded By Water plays at the Player's Theatre, 3rd floor of the Shatner/Union building, until September 23. Curtain time is 20h and tickets are \$6 for students and \$12 for the rest of the rabble. Info: 398-6813.



WHAT'S UP RuPaul does a makeover on c

by Nicholas Boston

A few years ago, supermodel Cindy Crawford made a brief, dazzling appearance at Ogilvy's department store. At the height of her crossover fame - from model to media sensation - Miss Crawford performed all the tricks generally expected of "pretty women" in her position: *Smile. Turn. Pose. Speak in uncritical, over-simplified terms about world peace and self-awareness. Leave.* I pictured Cindy returning backstage to a symphony of praise from her PR people. "The public loves you, Cindy," they are singing, "they're in love with you."

Icons of beauty come and go. Last week a supermodel of a different feather landed head over heels in the centre of downtown Montréal. Drag diva RuPaul was at *The Bay* to officially pronounce herself "The face of MAC cosmetics."

At a press-friendly gala on Tuesday, the seven-foot-model-turned-recording artist-turned-spokesmodel strutted her stuff up and down a vinyl catwalk constructed alongside MAC's second floor retail counter in *The Bay*.

Someone in the group of reporters and fashion mavens hugging the catwalk asked RuPaul, "Why did MAC choose you to be their model?"

Sistergirl stepped back, raised her head to the spotlight and replied, "Do you know of anyone who wears as much make-up as I do?" The congregation laughed in that haughty, I'm-so-amused-but-not-really way

that only fashion people ever perfect.

MAC, a Toronto-based cosmetics company, kept fashion watchers poised and ready last year with a hype campaign speculating on the new face for their VIVA GLAM line of lipstick. "Who's the MAC girl?" read a poster that was plastered all over major American cities. The answer came in the form of an advertisement featuring RuPaul's gender-confused body twisted this way and that into



letters to form the words 'VIVA GLAM.'

MAC, whose corporate policies embrace "No animal testing" and AIDS awareness, has attracted high-profile patrons such as Tori Spelling, Jodie Foster and Roseanne.

Most recent estimates place the sales of the product at a grand total of \$2.5 million. Every



It is in this world of opposing forces that Ken Gurnham places the hero of his recent play, *Surrounded by Water*. The one-man play details the protagonist's attempt to deal with the interaction between art and science. The protagonist is searching for a union between these two different realms, attempting to find quality in the products of industry and functionalism in literature and aesthetics.

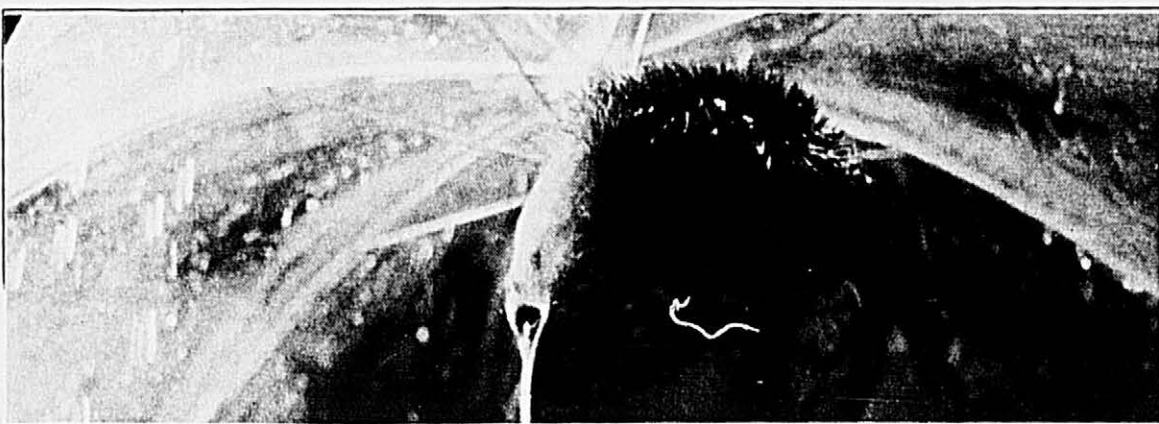
The play is also about creativity and the meaning of that term when applied to the individual within society. Jill Sweetin, director of *Surrounded by Water* and

The sparse audience was a shame because the directing, script, and van der Linden's performance coalesce to produce a show that is fresh, modern, and effective. The play catapults the audience into an analysis of much that is taken for granted, or at least rarely considered. But tongue-in-cheek comments and dynamic story-line combine to provide a buffer against these dizzying themes.

Van der Linden slips into his role with ease and aside from a few tied-tongues, he seems unaware of the difficulty of his seventy-minute monologue. From

Buchmann, scattered in eclectic groups around the stage. Original paintings produced specifically for the show by Mai McCall serve to anchor the mood, hanging as constant reminders of the hero's mental state. The lighting by Spike Lyne is basic, but effective. The sound is similar, but becomes more daring when it features the theme song from Gilligan's Island.

Director Jill Sweetin brings together some very talented individuals and succeeds in creating a truly thoughtful and entertaining show. She matches the wit and insight of Gurnham



Other
WOMEN

OTHER WOMEN: A STUMBLE IN A NEW DIRECTION



by B. David Micklea

"*The Lover* with a decidedly nineties edge." So boasts the jacket cover of Evelyn Lau's first novel, *Other Women*, comparing it to the Marguerite Duras classic.

The comparison to Duras' novel immediately caught my attention because I couldn't fathom a story, or a style, like Duras' existing outside of the lazy era of the early century. Picking up the book, I was both excited and apprehensive: excited at the thought that such a young Canadian writer could have equaled the power of the much older Duras; apprehensive because I've never trusted book jackets.

The novel is a significant departure in theme from the book that won Lau national acclaim: *Runaway: Diary of a Street Kid*. But this departure is obviously conscious. Since *Runaway*, Lau seems to have concentrated on moving away from that personal experience toward more universal comments on love and life. Both the poetry and the book of short stories she has published since *Runaway* now read like successful exercises, preparation for a change in direction that is fully fleshed out in *Other Women*.

The novel centers around Fiona, a young artist who is destroyed by a first love with a married man, Raymond. It is told from Fiona's point of view and their relationship is the sole concern of the narrative.

What invigorates the story is its presentation. It is told in chapters that alternate between a limited third person point of view and a first person point of view, addressed to the ex-lover Raymond.

"In the morning I lay on top of you on the hotel bed, sheets crisp as snow around us, and took one of your hands in mine," Lau writes.

This stylistic tension is amplified by the language that Lau uses in each section: the third-

person chapters read almost journalistically with events and emotions related scientifically; the use of the second-person pronoun in the opposing chapters forces the reader from a voyeuristic vantage point to claustrophobic participation. And, of course, these sections are filled with rich description that makes Fiona's pain and isolation more immediate.

Unfortunately, the power that this type of structure could have imparted to the novel is somewhat dulled by Lau's use of sledgehammer imagery: when Raymond's around it's sunny, when he leaves it becomes cloudy and then rains. It rains a lot. I think the story takes place in Vancouver.

Restraint is again thrown to the wind in one particularly painful dream sequence. The sequence takes place at a time when Fiona is still waiting and hoping that Raymond will burst through her door to tell her he loves her and that he's left his wife.

She dreams that he is at the end of a long corridor, walking away from her though she is shouting his name. He's forgotten to give her something (you get a gold star if you've guessed love and commitment). Finally, he turns and holds his hands palms up to show that they are empty—he has nothing to give to her. You may have to pause at that point in the book to reach for some Tylenol.

Lau suffers a similar attack of overkill in her repetitive descriptions of Fiona's party/drinking/crying binges and her less than revealing revelations about Fiona's growing obsession with Raymond.

These thematic repetitions are framed as stories that Fiona hears of her friends' experiences with affairs, betrayals and obsessions. Unfortunately, most of these stories are so neatly analogous to her own that rather than adding another dimension to her feelings, they merely re-enforce earlier conclusions, thereby rendering themselves superfluous.

It could be argued that this repetition re-enforces the vicious cycle of obsession and isolation that are so obviously a part of Fiona's post-relationship with Raymond, but the result tends to degrade valid insights to cliché or over-simplified conclusions.

It is a testament to Lau's poetic ability that despite these narrative flaws the reader still feels compelled to continue. The grace and power of Lau's language comes through with relative frequency (though still less than Duras) and keeps the book alive.

Narratively, Lau picks up the pace in the last few pages when she deals with Fiona's resignation to the affair's end. The last two chapters, along with the first two, show us Lau's ability to combine lush description and painfully stark dialogue into a whole that speaks volumes about the two sides of all relationships. Here she hits her stride — she keeps the action simple and the emotion painfully exposed.

At the end of the novel Fiona wonders how she can know which of her possible futures would have been best or worst. This is an appropriate ending since the reader is left asking the same questions.

Because the novel alternates between soaring above expectations and falling flat under their weight, *Other Women* defies any easy conclusions about this new direction in Lau's work. While her poetry and stories show a brilliant writer that moves easily from the personal to the projected, she seems to have some problems with focus in her first long work since *Runaway*. Perhaps it is just a fluke of the story, perhaps her next novel will relinquish these doubts, or perhaps she is just too much of a poet to be a novelist. On this question she might look to Duras for inspiration and pare down her longer works to expose the brutal sparsity that makes the beginning and end of this novel so striking.

UP MAC? Cosmetic company's image

cent of the retail selling price of Viva Glam lipstick will go to fighting AIDS. The money will be distributed to various privately and government-funded agencies devoted to AIDS research and the care of people living with AIDS and HIV.

McGill's own AIDS Centre was one of three recipients of cheques for an undisclosed sum delivered by RuPaul herself.

RuPaul has described his corporate venture with MAC as such: "If MAC can make a seven

models are rarely covergirls, or why they earn proportionately less cash for the same work as their white counterparts do. Or why, in or out of the fashion world, black women are understood as "exotics."

RuPaul's popularity seems to turn on everyone's insistence that gender and race be malleable, that no institution should be made of social or biological characteristics. RuPaul herself says she despises "boxes," except of course for the ones that carry all those sweet-smelling cosmetics.

But would the contracts still come rolling in if tomorrow RuPaul showed up for work in a more conservative drag — chinos, for instance? Adamant that she is not placed in boxes, does RuPaul really have the final say in her own identity?

Someone once said of Michael Jackson that "only in America can a poor black boy grow up to be a rich white woman." I asked RuPaul if she thinks he has reached a point where he can be a genderless, raceless, asexual being.

"Honey, you're born naked and the rest is drag," she said. "I believe it's important to celebrate uniqueness as well as celebrating the sameness (between human beings)."

Thank you, Cindy, uh, I mean Ru.

So what's the 4-1-1 here? A new woman is made the object of an old advertising ploy; image retains its position as the privileged mode of successful communication, and life goes on as usual?

Surely there's something more.



foot black man look as good as this, imagine what it can do for the average woman."

If you follow the trajectory of this logic, you come up against a pretty ugly thought: that to be male and to be black are two things antithetical to an ideal of feminine beauty.

That would explain, at least in part, why African-American

McGill in Cyberspace?

by Derek Fung

With plans to charge students dial in fees to use outdated computer facilities and services, McGill seems an unlikely place for a symposium on the latest Cyberspace technology. But starting today, the English Department's Cultural Studies Programme and the Faculty of Graduate Studies and Research is hosting a conference called "McGill in Cyberspace."

"The purpose [of the conference] is to get a debate going about how these new communication technologies will affect teaching, education and research. We don't expect to come out with any conclusion, but just get it started," says Marianne Stenbaek, conference coordinator and Cultural Studies director.

McGill in Cyberspace will offer demonstrations of new technologies such as Asynchronous Transfer Mode (ATM) communication, which allows for a two-way live video conference. There will also be model robots controlled via satellite from Ottawa. Impressively, the conference will have a satellite link for these demonstrations courtesy of Telesat Canada.

There will also be a series of discussion panels exploring issues like the ethics of the Internet, the effects of multimedia technology on culture and the Internet as a social equaliser.

Discussion panels will not be made up of "experts," but instead will represent students, faculty members, private sector and government employees.

Jeremy Daly, one of the conference's student organisers, pointed out that panelists have differing opinions on computer policy.

"Everyone has a different prediction or different philosophy about where [the Internet] is going".

Poor service at McGill

McGill has been apathetic about putting its Internet capabilities on par with other universities. Most other post-secondary schools, especially in the States, offer free UNIX accounts with unlimited access. Conversely, McGill charges \$50 every six months for a similar account and as of October 1, will add extra charges



for dialing into McGill with a modem.

"McGill will benefit internally [from this conference, but] it is more of a side effect [not the main reason for the conference]," said coordinator Thomas Fedoryak.

According to Stenbaek, it is ironic that McGill is hosting a conference on new technologies while holding on to outdated systems. She says students often express concern about the lack of facilities at McGill. Few professors incorporate the Internet as a research tool.

"[This conference] is increasingly important, specifically for students, because this is stuff we need to become familiar with," said Daly. She added that students will depend more and more on these new communication technology for doing research in the future.

"McGill is currently looking for a direction. The conference will help figure it out. I hope, by

osmosis, McGill will slowly raise its profile on the Internet," said Fedoryak.

The coordinators say that, if this year's turnout is high enough, they plan to make this conference an annual event.

The International Society for Electronic

Forum to discuss the impacts of the Internet starts today

Arts (ISEA) is currently holding its conference in Montréal. Though the two events run concurrently, Stenbaek pointed out that "the audience is different for ISEA. The one here is aimed at staff and students, focusing on research and teaching."

Hopefully the overlap of the two will compliment each other and address the role of the Internet in a world where there is already unequal access to information.

Many skeptics charge that the development of the Internet will only widen the difference between the technologically elite and the greater public who have little access to computer technology.

"The Internet by itself will not give everyone an opportunity. We, as a society, have to share it and we need to make sure that anyone who needs the access or knowledge have it," countered Fedoryak. "It is up to us to fulfill the promise of the Internet."

McGill in Cyberspace goes from September 21-22 in the Arts building and Moyse hall. Admission is free and everyone is welcome to drop in on the discussion panels and the demonstrations. For more information, call 398-6052, fax 398-8146, or E-mail cyberconf@mcgill.ca

Electronic messages in a bottle

The Deuxième manifestation internationale vidéo et art électronique

by Peder Nestingen

"The world is made up of the joining together of horizontal and vertical lines."

These words, and contrasting images of a flat Kansas plain peppered with mailboxes and telephone poles, create the beauty of Kristine Diekman's film "Drift to Dust." Diekman's work is one of the many films found at Deuxième manifestation internationale vidéo et art électronique, currently showing at the theatre at Usine C.

The promoters, Champ Libre, have brought together artists from Canada and around the world to present their works. The festival explores films, performances and other technological art forms by various artists. There are also conferences and panels on a wide range of topics concerning electronic art.

The opening programme on September 19 featured six short films integral to the exhibit. *Cauchemar 6*, by Québec artist Boris Friquet, began the evening. The minute-long film flashes close-ups of an eye, hand and body. Friquet's use of

flashing imagery creates an intense effect that almost pains the eye.

Also shown was Slovenian artist Natasa Prosenč's film, "Vertikalni Horizont."

Filmed in black and white, the piece portrays people walking through a maze-like concrete structure. The audience was moved by the sound of hollow footsteps reverberating through the cold maze, perhaps echoing the detachment of human hopelessness.

The highlight of the evening was Marcos Jorge's *Lettre à Bertolucci*. In this film, he talks of his travels, during which he fell in love with language, life, and especially film. The Deuxième Manifestation is about more than just films that



use new technology—as Jorge summed up, the programme is a "message in an electronic bottle".

Usine C itself provides an array of facilities that compliment the Manifestation. The films are viewed in a large electronic projection area which includes four video monitors surrounded by chairs set in circular fashion. Lining one wall are more monitors set up with mattresses lying out before them. Above the monitors is a screen and a balcony which provide a third viewing area. Besides the film-viewing facilities, computers are set up for the CD-Rom presentations. The conferences will be held in the Agora at Usine C.

Deuxième Manifestation Internationale Vidéo et Art Electronique can be caught until Sunday September 23 at The Usine C (1345 LaLonde, near Beaudry station).

The Daily? ooh, I like it- it's the whole chicken.



If you don't know what he's talking about, then join the crowd. Writers, artistes (drawers), photographers, layouters, funambulists, and crimefighting do-gooders everywhere are welcome to drop by B-03 Shatner anytime.

the smalls? Big deal. (actually, yes)

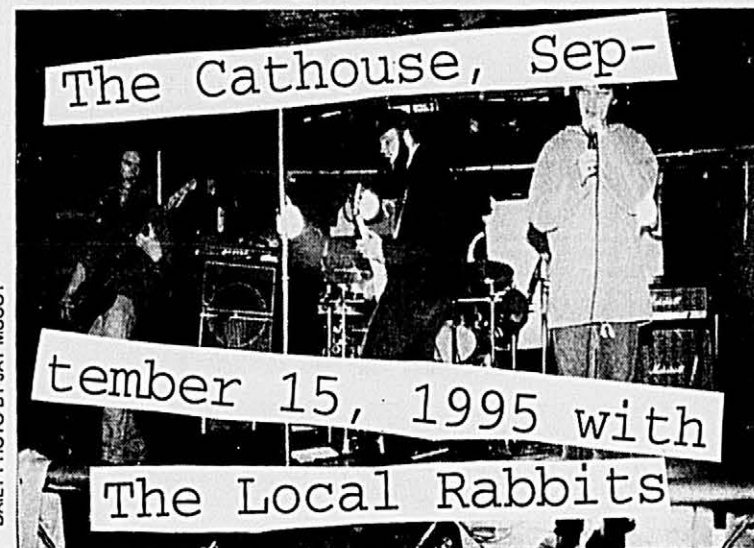
by jay mccooy

the smalls prove that if you're a musician hailing from Canada you don't have to be from Halifax. Or Vancouver. Or pretty much any city in Canada. Along

with the corn that it is somewhat renowned for, Taber, Alberta grew two of the four members of the smalls. The grand metropolae of La Glace (near Grande Prairie) and Leduc sprouted the talents (and bod-

ies) of the other two members. Grant MacEwan College in Edmonton was the fertile environment at which the band was cultivated. The self-assuredness and honesty that often accompanies growing up in "small towns" manages to express music that is devoid of the pretentiousness that we often see in bands claiming that brand new frontiers of music are being braved, when in fact we're just being sold a new package for an old concept.

Leafing through the press package reveals an amazing mass of musical pundits groping vainly for a catchy label or comparison. Instead of insightful commentary or useful description, there are numerous descriptions of what the smalls aren't (at least in this poor reviewer's



opinion). Almost as if he relishes it, guitarist Dug Bevans tells me of the best description he's heard: "NoMeansNo and R(ed) H(ot)C(hili)P(eppers) wannabes." Puzzling. Putting these two seemingly diametrically opposed bands in the same comparison to the smalls seems a little odd. Maybe it's a Zen thing.

In fact when I heard it asked of him to describe their music, Dug gives a reply that is probably almost as ubiquitous as his John Deere hat: "We play heavy music; our music is pretty heavy." With four members with varying musical tastes (country and speed metal were mentioned) and at least two members with jazz training, the smalls' music similarly defies pigeonholing.

After many years of touring and performing the arduous tasks of the DIY band (self promotion, poster making, concert booking, and of course writing music) the smalls are able to sell out shows "pretty much anywhere west of Thunder Bay"; over two years ago they were able to sell out a show at Polish Hall in Edmonton. Alas, despite signing with Cargo and accepting the extra assistance that a label can offer a band, the eastern market remains more or less locked up. Dug explains that when they moved to Vancouver they experienced similar resistance, but "10 people would come to the first show, then 15..." For these boys, there is no media machine to create a marketable image, save for their own devotion to their music.

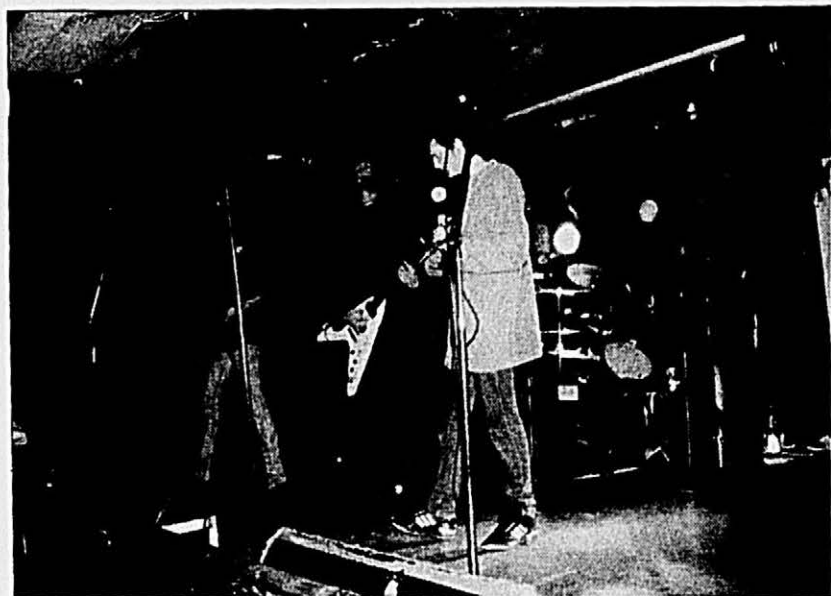
The new album, *Waste and Tragedy*, slated to be released in early October on Cargo was produced by Joel Van Dyke, who has a fairly illustrious background (Collin James, The Odds, and ...well... Bryan Adams). Dug explains that the change from former producer Cecil English was initiated not due to disagreement or unhappiness with English's production, but more because of a desire to try something new. The recent break-up of touring mates Change of Heart was a hard blow to take, as the smalls find it hard to draw a crowd headlining a show in the eastern half of Canada. It

was hoped that the drawing power of Change of Heart could gain them exposure in Montréal, a city that is typically hard for bands to "break."

The relatively long period between *To Each a Zone* and the upcoming *Waste and Tragedy* was explained as follows: with the seemingly endless touring schedule and the switch of producers, the smalls found themselves with little time to devote to writing music. Factored into this is the fact that as perfectionists creating songs tends to be time consuming. There was hope that the new label would reduce the workload and allow for a bit of settling down, but Dug says that they are still working hard out of their U-Haul truck/home. Besides, Dug says that being at home for too long a stretch causes him to get "itchy."

And now for a bitch at the Cathouse. OK, so maybe the Local Rabbits don't fit into the heavy metal/goth environment with their poppy sound, but it's damn rude for the sound guy to have called "last song" after they'd only played two songs (one of which was a cover of a Johnny Cash tune). That was after waiting until midnight for the asshole to show up in the first place, during which time, some people left. Despite the censor of the Local Rabbits, we still had a sizable wait for the smalls. ARGH!! Intolerant pricks. Gotta love 'em.

As expected the smalls played an energetic set that made me wish that more people had been there to experience their "heavy music." Despite the venue, there was no metal pretension evident. Instead there was the uniquely pleasing sound that is the smalls, proving once again that no matter the crowd, a few new fans will be won.



Scrubmuffin outta the garage

by julian so

Scrubmuffin is a band on a mission. After languishing for two and a half years as a garage band with no direction and enduring numerous line-up changes, they decided enough was enough and got their act together.

The band members finally gelled a year and a half ago. Rico (vox), George (guitar), Coco (bass) and Dave (drums) decided to take the band to the highest level possible, to "set ambitious goals and reach them" by going "full bore." Bidding the garage good-bye, Scrubmuffin has traded in obscurity for professionalism.

This summer, they finally began to see the pay-off for all their hard work. Along with Pest 5000, Tuniq's, and industrial noise-mongers QRN (Quite Ridiculous Nonsense), they represented Montréal at the prestigious CMJ New Music Conference last week.

Strangely enough, the Muffins route to the annual A&R feeding

frenzy was entirely unplanned. After a couple of years of constant gigging in and around town, the summer of 1995 was supposed to be a restful one devoted to the business side of things.

Coco cites burn-out as one of the reasons for Scrubmuffin's trimmed show itinerary. "It used to be that we'd write two songs, hit the road, write a couple more, hit the road... After a while, though, the strength of the songs went down, and that was bad for business," he says.

So, instead of gigging, they set out to find a professional manager, put together a video, and scheduled an out-of-province tour. To break the monotony they decided, on a lark, to participate in Café Campus' Pollywog battle of the bands. Much to the band's surprise, they made the quarter-finals, then the semi-finals. To the band members, the Pollywog gig was "no longer a joke."

In the end, along with francopunks, Tuniq's and QRN, they ended up as finalists, representing Montréal at the CMJ conference. The exposure will be excellent in terms of promoting the Scrubmuffin name. "We're going to go somewhere now," Coco enthuses.

After they return from their stateside performance, there is a show tentatively scheduled for

September 30 at Soundgarden. Then they plan to tour in Ontario and visit Québec City. In addition, they plan to shoot a video for their song "Collide." When asked whether they plan to apply for a grant from VideoFACT, a Canadian government agency dedicated to funding videos from Canadian artists, Coco bristles. "It takes too long and it's not worth the wait."

Coco's antipathy extends to the so-called Montréal music scene. "There's a lack of originality [in most bands]," he says. "[They tend] to follow trends. Also, there's a lot of backstabbing." A particularly sore point with him is the Montréal Mirror's Rant Line, which he views "as a joke, a game" that hinders efforts to build a real sense of community and support in the local scene.

Although Scrubmuffin recorded a release two years ago, *Catatonic Stupor*, they much prefer performing live over the studio experience. "[Scrubmuffin's] shows are about energy, and feeding off the audience. We love to play." Here, Coco holds no bones of contention.

Scrubmuffin are tentatively scheduled to play a free show at Soundgarden on September 30. For updates or more information, call Soundgarden at 843-5775.

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You fill them in.



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